

DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

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A Lost Novel By G. W. M. Reynolds?

By E. F. Bleiler



DIME NOVEL SKETCHES NO. 171

CHAMPION NOVELS

Publisher: Robert M. DeWitt, 33 Rose St., New York, N. Y. Issues: 40 (highest number seen advertised). Dates: 1868-1877. Schedule of Issue: Irregular. Size: 6 $\frac{3}{4}$ x4". Pages: 100. Price: 10c. Illustrations: Pictorial colored covers repeated in black and white as frontispiece. Contents: Frontier, Indian and Sea stories. Many were reprinted in the Campfire Library.

A Lost Novel By G. W. M. Reynolds?

By E. F. Bleiler

George William MacArthur Reynolds (1814-1879) was at one time the best-selling author in Great Britain; his *Mysteries of London* (1844-46) sold over a million copies in something like ten years, and perpetual reprints of his many other novels sold strongly well up to the end of the 19th century.

In America, too, Reynolds sold very well. So well, in fact, that a series of unscrupulous publishers took novels by other writers and printed them as by Reynolds. Peterson, Brady, Stringer and Townsend, and Dick and Fitzgerald were such culprits back in the 1850's and 1860's; at a later date the practice was continued by Frank Tousey, Stein, and Hurst. To name only a few of these novels falsely attributed to Reynolds: *Robert Bruce, the Hero King of Scotland* and *Wallace, the Hero of Scotland* by Gabriel Alexander; *The First False Step, or The Path of Crime* by James Malcolm Rymer, author of *Varney the Vampire*; *The Unknown, or The Mysteries of London* translated from the French of "Feval"; and *Ravensdale, or The Fatal Duel* by Ellen T. —.

One of the curious aftermaths of this American skulduggery arose in England. Reynolds apparently did not register his works, and when a British magazine, *The Bookseller*, in the 1860's wanted to publish a list of Reynolds' novels, it found it necessary to consult American trade lists. The result was a series of spurious works and alternate titles that were then listed in Great Britain as authentic works by G. W. M. Reynolds.

The most interesting, bibliographically of these questionable titles is *The Gipsy Chief* published under Reynolds' name by Peterson, Philadelphia, somewhere between 1855 and 1858. It is listed in the *New Cambridge Bibliography of English Literature* as a genuine work, whereas the late Montague Summers, in his *Gothic Bibliography*, has dismissed it as an American piracy of *The Gipsej* [sic] *Chief* by Hannah M. Jones. It is obvious, however, that Summers never looked at the Peterson publication, for the two novels are completely different, and no one above the age of twelve could mistake *The Gipsy Chief* by Jones for a work of Reynolds.

A first inspection of Peterson's *Gipsy Chief* leads one to think that it could well be a novel by Reynolds. The incidents and plot structure are similar to those of Reynolds' "Mysteries" novels, what with a mixture of low crime, high vice, social interest and sentiment. The names of the secondary characters are constructed in the same manner as those in Reynolds' accredited works (*Big Drum*, *Lord Hartfultrick*, *Mrs. Graball*, etc.); and many of the other names are taken directly from Reynolds stock: *Middleton*, *Marchmont*, etc. The immediate references are to *The Mysteries of the Court of London, Fourth Series*, which had ended publication in England in December, 1855.

Support for the view that this might be a lost novel by G. W. M. Reynolds appears in a review which Peterson printed on the title page of *The Gipsy Chief*:

This romance is the latest splendid effort from Reynolds's pen. This author has been much decried by some Puritanic English writers, for he

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has unwrung [sic] the withers and made wince the conduct and practices of certain personages and classes of English society which these screeners of vice would have approved being let alone. The dramatic power throughout the whole of this author's works is strong and vivid. There is no straining after undue effect; his positions are nearly always striking, and when he relates scenes and incidents with the seriousness of the biographer or historian, they may be relied upon as faithful and true. The *Gipsy Chief* is not a book of revelations as are most of his others, but it is a work of extraordinary genius and ability. *London Weekly Dispatch*.

Some weight must be given to this review, since Reynolds had long been associated with the *Weekly Dispatch* as a political correspondent, and it is only reasonable to assume that the staff knew Reynolds and that Reynolds would be aware of reviews that used his name.

But there is one problem that must be faced: no trace of such a novel by Reynolds has ever been found in England.

Is it possible that a work by a writer as famous as Reynolds could have dropped out of sight, without a single surviving copy, without a known reference? The answer, reluctantly given, is that with G. W. M. Reynolds, such an event is not at all impossible. He was a remarkably prolific writer, turning out, in his heyday, somewhere between a million and two million words a year. In his earlier days he wrote a fair amount of anonymous fiction, and at least one work under a pseudonym. It is always possible that a novel could have appeared anonymously, although known by the trade to be Reynolds work. Also, as has been stated, Reynolds was remarkably careless about recording his fiction.

Reynolds' books did occasionally get lost in history. While working on the Dover reprint of Wagner, the *Wehr-Wolf*, for example, I found evidence for two such lost books, and possibly a third. *The Anatomy of Intemperance* and *The Self-Instructor* (not to be confused with *The French Self-Instructor*) were both published; no copies are recorded as surviving; and there are no bibliographic references to them. The only evidence for their former existence are small one-inch ads that I stumbled on in obscure periodicals. Could this have been the case with *The Gipsy Chief*?

At this point, however, I should confess that I have been playing the part of a devil's advocate. I approached *The Gipsy Chief*, once I had discovered that it was not Hannah M. Jones' novel, with the hope that it might be by Reynolds. But I also felt that stronger arguments should be invoked than slips of history to determine once and for all whether Reynolds really had a hand in it, or whether the whole work, names, situations and review were all a deliberate fraud perpetrated by Peterson.*

Several years ago, when Dover was about to reprint *Varney the Vampyre*, the same background situation existed. *Varney* had been published anonymously, and two men, by tradition, were about equally possible as the author: James Malcolm Rymer or Thomas Pecket Prest. The only evidence for either was the often incorrect and misleading system of "By the author of." Yet it turned out to be possible to settle the question quite adequately by stylistic analysis. A comparison of securely identified work by each author with *Varney* revealed that Prest had to be discarded as the author, while Rymer remained possible. Would the same techniques work with *The Gipsy Chief*?

Before I go into the methods I used to check *The Gipsy Chief*, and the

*An obvious check would be to consult a file of the *London Weekly Dispatch* and see if such a review was ever printed, and under what circumstances. Sad to say, no files exist in the United States.

results that emerged, let me say a little about the presuppositions of such an approach. It is obviously risky and questionable to try to identify an author on the basis of style, since so many incalculables may distort the situation. An author's style may change over the years, or he may deliberately try to create certain effects. A publisher may impose regulations, and an editor may work over another man's book, thereby contaminating it for study.

In some special cases, however, these difficulties are minimized, and the author's pure writing personality is likely to emerge on the page. All that this implies is that each of us has his own natural way of expressing himself, which may or may not be distinguishable from another person's, and that a writer is likely to be internally consistent. Where there are large samples of work to be studied (so that trivial differences are evened out), where there is composition by fluent professionals writing hastily to fill quotas, without editorial interference, the situation is almost ideal. Such, of course, is the situation in popular fiction, either English penny dreadfuls or American dime novels.

There is the further question of what is to be studied, for, obviously, making a subjective judgment that one style looks like another doesn't have much value. The data involved should be hard, and should be nameable and countable. Matters that the writer is least conscious of are preferable: aspects of sentence length in special situations, sentence structure, and vocabulary in formal sites.

A section of about 20,000 words from *The Gipsy Chief* was compared with a sample of the same length from *The Mysteries of the Court of London, Fourth Series*, which was the immediate prototype for *The Gipsy Chief*. This large sample was used for certain tests; for other tests that involved more labor, a smaller sample of about 10,000 words was used. After the projections were made, the results were compared with *Joseph Wilmot*, also by Reynolds.

Several tests that I applied showed differences between the two books, though nothing spectacular. Length of sentences in non-conversational prose: both authors followed a maximum frequency of four lines, about in even proportion, followed by three and five lines in that order. But *The Gipsy Chief* had three times as many one-line sentences as did Reynolds, and four to five more sentences longer than 8 lines. Reynolds sentence unit was thus more uniform.

In conversation, however, *The Gipsy Chief* ran heavily to one-line sentences, almost 45% of the total utterance; the percentage of longer sentences falls off regularly up to 6 lines. Reynolds, on the other hand, favors a sentence of two or three lines, which total more than 50% of the whole. Reynolds also has many more long sentences (over 5 lines) than does *The Gipsy Chief*.

These two tests create a strong suspicion that two authors are involved in these books, but are far from offering a certainty.

More striking differences began to be revealed, however, by other tests. Reynolds seemed to like a peculiar construction that (for want of a formal term) I am calling a double interruption: a character speaks, breaks off while the author comments, the character resumes, breaks off again while the author comments again, and the speaker resumes speaking—all within one long sentence or integral paragraph. To cite an example, which may be clearer than my description:

"Hush, Miss Ashton, hush," said Sagoonah, with a visible terror depicted upon her countenance. "You frighten me—you strike terror into the depths of my soul! Rest assured that I will wander about the house no more. Believe me," continued the ayah, in a tone of mingled entreaty and persuasion,—“believe me that you have made a deep impression on me!” (*Mysteries of the Court of London, Fourth Series.*)

This construction appears 52 times in the sample from *The Mysteries of the Court of London, Fourth Series*, and only once in the comparable sample from *The Gipsy Chief*. A check, visually, revealed that it is equally common in other novels by Reynolds.

Equally striking is the use of verbs of saying in both novels:

	Gipsy Chief	Mysteries
said -----	70%	26%
answered -----	12	8
replied -----	8	6
exclaimed -----	4	7
responded -----	0	6
continued -----	0	5
[nothing] -----	0	6

A few other words are used in single instances by *The Gipsy Chief*: began, chimed out, inquired, roared out, but these are trivial. Almost 95% of the situations are comprised under four words. Reynolds, on the other hand, used many more synonyms for said, and several of them are present in sizeable percentages: rejoined, ejaculated, asked, cried, was the response, observed, added, inquired, etc. Many others are used once or twice: stammered, resumed, went on to say, murmured, returned, spoke, whispered, gasped, vociferated, sobbed, suggested, etc. It should also be observed that Reynolds very frequently uses no verb of saying; this is never the case with *The Gipsy Chief*.

Sentence structure, too, demonstrated differences between the two books. Reynolds favored a straight, linear style. In his non-conversational prose, over 80% of his clauses are independent clauses, sometimes connected with and or but. Of these, about 15% have a delayed beginning: that is, they begin with another element, usually a participial phrase or a prepositional phrase. His remaining clauses are subordinate, introduced usually by conjunctions. Reynolds does not use many relative clauses, preferring other constructions. It may well have been this clarity of style that helped Reynolds to his great success, for Reynolds is eminently readable, a rare virtue in "bloods."

The Gipsy Chief, on the other hand, favors an involuted, circular style, in which phrases and clauses nest within one another. Only about 60% of the clauses are independent; postponed beginnings are not as common as in Reynolds, nor are participial phrase beginnings. The 40% of dependent clauses includes a large number of relative clauses.

Many smaller idiosyncracies of language—inversions, English equivalents of the Latin ablative absolute in Reynolds, frozen phrases—all reveal that two different men wrote *The Gipsy Chief* and *The Mysteries of the Court of London*.

Who wrote *The Gipsy Chief*? It is not possible to say. It seems to be British in origin, although it could well have been written in America by a Briton, male or female. It is a good guess that it was retitled by Peterson, since the present title does not fit it particularly well. *The Gipsy Girl* would have been a more accurate title. Possibly a British prototype will turn up some day, at which point it will be curious to see if Peterson or the original British publisher was responsible for the fraudulent content of the book. The fraudulent review, almost certainly, was the work of Peterson.

In any case, the true authorship of *The Gipsy Chief* is not too important a point, since the novel has interest only as a possible work by G. W. M. Reynolds. This present paper was prepared not only to suggest questions of authorship, so that Reynolds confused bibliography could be disentangled, but also to test the powers of stylistic analysis in the case of a deliberate imitation. Obviously, a computer would have been the ideal way to solve such questions, but computers are not readily available, computer time is expensive, and the human mind can do quite a bit when aided with pencil and paper.

Boy Scouts In A Great Tangle, or, Unraveling The Saalfeld Puzzle

By Bob Chenu

In the field of Boy Scout fiction there was a good deal of reprinting of stories by certain publishers. The trick was to change the name of the book and attribute it to a different author. As far as the publisher was concerned, this was even better than getting a new story written and published, since he had already had the plates made up and these could, with minor changes, be used again on the printing of the new book. If the author had been paid a flat fee for the story, there was also no cost involved in that direction. However it does seem like slightly less than fair to the boy who spent his allowance or otherwise hard earned cash and then found that he had bought a story he had read before.

The publishers involved were those putting out the cheaper priced books. The quality of the format, the literary quality, and the cheap paper and cardboard bindings used caused me to avoid these books for quite a long while in my collecting efforts. When on top of these discouraging factors it was found that this reprinting snarl existed I avoided this material like a plague.

The publishers I found practicing this deception were Donohue, Saalfeld, and Whitman. In a previous article I have discussed Donohue's peccadillos. Saalfeld was the champ, and in this article I mean to tackle the champ.

Thanks to a great deal of cooperation from fellow collectors the data following has been put together, covering the Saalfeld Scout series in the period 1912-1927. I especially want to credit Jack Dizer, Chuck Fiske, Jim Froehlig, Harry Hudson, Dave Kanarr, Moe Owen, and John Wolf for their help. Since there is no place to look up this information, the method followed involved examination and comparison of text of the various books. While I have a lot of them I didn't have them all, and the aid given me was most essential.

The stories in question were published under differing titles with different authors names shown. Many of these names were accompanied by military titles; such titles were a very frequent device in juvenile fiction of the era. The names involved in the Saalfeld puzzle are "Colonel James Fiske," "Captain John Blaine," "Captain Frank Cobb," "Major Robert Maitland," "Colonel George Durston," "Edward Griggs," and "George Durston" with the military rank dispensed with.

Research in the cumulative book index (1928 edition is the one I had available) turned up references indicating that "Colonel George Durston" is a pseudonym of Mrs. Georgia Roberts Durston, and that "Captain John Blaine" is a pseudonym of Major Robert Maitland. I found no references to the other names mentioned.

The key series in this puzzle seems clearly to be the "Maitland-Durston" Boy Scout Series published in the period 1912-1919. This is a small sized edition printed on poor quality paper, with a cardboard type of binding. There are 24 titles in this series. Some are attributed to Maitland and some to Durston. Some of these titles have been found with the Maitland name on the cover and the Durston name on the title page.

In comparing the various series with one another, the same story is attributed to Maitland in one series and to Durston in another. Likewise Blaine and Fiske are given as the author on stories elsewhere attributed to both Maitland and Durston. It therefore seems substantially certain that the "Maitland" name is merely another pseudonym used by Durston, and that the person who actually wrote the stories was Mrs. Georgia Roberts Durston.

Comparison of copyright dates also seems to substantiate the status of the small sized "Maitland—Durstion" series as the parent from which the others are descended. The 1912 copyright date for the first twelve titles in the series substantially predates all of the rest. These twelve stories were NOT reprinted in the tangle which I am dealing with, but their TITLES were reused in the series of twelve titles reprinted in 1921 under the Durston name.

The full 24 titles of the original Maitland—Durstion series are listed on the chart illustrating this article. Number 23, Boy Scouts Under the Stars and Stripes, is shown in later listings incorporated in various books as number 15, replacing the original number 15 which was Boy Scouts Under the Kaiser. Number 24, Boy Scouts in the War Zone, is similarly shown as replacing number 16, Boy Scouts at Liege. I have listed them at the end of the series based on their copyright dates. I wish to emphasize that there was not merely a change of titles for numbers 15 and 16. These two stories were simply dropped from the listing and the two completely different stories were substituted. This was presumably the result of political changes culminating in the entry of the United States into World War I.

The twelve stories listed as numbers 13 through 24 of the Maitland—Durstion series were reprinted under different titles as the World's War Series by Colonel James Fiske, and as the Boy Scout Series by Captain John Blaine. They were also apparently reprinted as the Stars and Stripes Series by Captain Frank Cobb, although to date I have only been able to track down and verify this in the case of five titles. It is possible that all twelve stories did not appear under the Cobb disguise, though I consider the probability of this substantial. For correlation of titles see the chart, which shows the relationship. Everything is keyed to the Maitland—Durstion 24 titles.

There is also a further extensive reprinting of six of the twelve stories involved. Under a 1921 copyright date, these were reprinted under new titles, and then further split in half so that each story formed the basis for two new titles. This made 18 more titles (by Durston) from the original six stories involved. In the "split in half" twelve volume series all twelve of the first twelve titles in the Maitland—Durstion series were used again. If this seems confusing, it sure as heck is! The first twelve stories were not reprinted—they used these TITLES on the stories which made up six of the second twelve titles. Clear as mud???? See the chart.

Then these twelve half books were again given new titles and reprinted under the name of Edward Griggs. Again see the chart.

Not yet having fully exhausted the possibilities of this practice, Saalfeld went ahead and in 1927 again reprinted these same six original stories as a new six volume series by George Durston, under six new titles.

MAITLAND—DURSTON BOY SCOUT SERIES

1. BS In Camp	1912	M	title used on #24	title used on 24a
2. BS To the Rescue	1912	M	title used on #22	title used on 24b
3. BS On the Trail	1912	M	title used on #14	title used on 23a
4. BS Fire Fighters	1912	M		title used on 22a
5. BS Afloat	1912	M	title used on #23	title used on 23b
6. BS Pathfinders	1912	M		title used on 22b
7. BS Automobilists	1912	M		title used on 13a
8. BS Aviators	1912	M	title used on #13	title used on 13b
9. BS Champion Recruit	1912	MD		title used on 21a
10. BS Defiance	1912	D		title used on 21b
11. BS Challenge	1912	D		title used on 14a
12. BS Victory	1912	D	title used on #21	title used on 14b

13.	BS Under King George	1915	M	FISKE—WORLD WAR SERIES	BLAINE—THE BOY SCOUTS SERIES
14.	BS With the Allies	1915	M	Facing the German foe	BS In England 1916
15.	BS Under the Kaiser	1915	M	Fighting In the Clouds for France 1915	BS In France 1916
16.	BS At Liege	1915	M	On Board the Mine-laying Cruiser 1915	BS In Germany 1916
17.	BS With the Cossacks	1915	M	The Belgians To the Front 1915	BS In the Netherlands 1916
18.	BS Before Belgrade	1915	M	In Russian Trenches 1916	BS In Russia 1915
19.	BS Test	1915	M	Under Fire For Serbia 1915	BS In Serbia 1916
20.	BS In Front of Warsaw	1916	M	Fighting In the Alps 1915	BS In Italy 1913
21.	Under the Red Cross	1916	M	At the Fall of Warsaw 1915	BS In Europe 1916
22.	BS Under Fire In France	1916	M	Shelled By An Unseen foe 1916	BS In Turkey 1916
23.	BS Under the Stars and Stripes	?	?	With Pershing In France 1919	BS On the Western Front 1919
24.	BS In the War Zone	1918	D	Fighting the U Boat Menace 1918	BS On A Submarine 1918
(M—Maitland, D—Durstun, M D—10th)		1919	D	With the Hero of the Marne 1919	BS With Joffre 1919
COBB—	DURSTON—	DURSTON—A	DURSTON—THE BOY	GRIGGS—A BOY	
STARS AND STRIPES SERIES	THE BOY SCOUT SERIES	BOY SCOUT'S SERIES	SCOUTS SERIES	SCOUTS SERIES	
	(All 1921)	(All 1927)	(split book) (All 1921)	(All 1921)	
13.	BS Aviators	BS On Duty	BS Automobilists	BS Daring 1919	
			BS Aviators	BS Courage 1919	
			BS Challenge	BS Holiday 1919	
			BS Victory	BS Chance 1919	
14.	Winning In the Air	1915	BS On the Trail	BS Bravery	
15.					
16.	Winning the War Cross	1916			
17.					
18.	Hunting Down the Spy				
19.					
20.					
21.	BS Victory	BS Secret	BS Champion Recruit	BS Hero 1919	
22.	BS To the Rescue	BS Campaign	BS Defiance	BS Patriot 1919	
			BS Firefighters	BS Adventure 1919	
			BS Pathfinders	BS Destiny 1919	
23.	Potter Boys Under Old Glory 1919	BS Afloat	BS On the Trail	BS Trail 1919	
			BS Afloat	BS Mystery 1919	
24.	Potter Boys With the Tanks 1918	BS In Camp	BS Mission	BS In Camp 1919	
	Additional titles possible but unproven			BS To the Rescue 1919	

And so, fellow collectors, having found what seems to be the end of the tangled web woven by the Saalfeld spider, the twelve stories written by Mrs. Durston in the 1915 through 1919 period ultimately appeared under at least 77 different titles and half a dozen different pseudonyms. If, as I have indicated that I suspect may be the case, there were twelve titles in the Cobb "Stars and Stripes" series then we would have 84 different titles. Aren't you Boy Scout fiction collectors delighted?

Any comments and/or criticisms will be welcomed. I sure hope that all of this is some help to the hobby. If anyone has any title by Cobb which I have not charted, I would welcome data on it, such as the copyright date, title, and first chapter heading and first paragraph wording, so that I can correlate it with the rest of its relations.

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4. Beadles Half Dime Library, #1, Deadwood Dick, the Prince of the Road.
5. Beadles Boys Library #1, Adventures of Buffalo Bill From Boyhood to Manhood.
6. Beadles Half Dime Library #271, The Huge Hunter; or, The Steam Man of the Prairies.
7. Tip Top Weekly #158, Frank Merriwell's Nobility. And
8. Brave and Bold #45, Adrift in New York, by Alger. There is an excellent introduction by Mr. Bleiler whose views about dime novels and their importance, I share. However there are a few technical errors, "Tousey set up Old Sleuth as a rival." George Munro was Old Sleuth's publisher, not Tousey. The Bradys story reproduced is attributed to Francis W. Doughty, but it was written by W. F. Mott. These minor infractions however do not deter from the excellence of the introduction. I hope to see more of these "Eight Dime Novels" published possibly relating to a specific subject such as "Eight Western Dime Novels," "Eight Science Fiction Dime Novels," etc.

NEWS NOTE

Clarence M. Fink has an article, "The Art of Collecting Autographs" published in Popular Handicraft Hob-

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bies for Fun and Profit. Mr. Fink is also a regular contributor to Real West Magazine as well as an active member of the Happy Hour Brotherhood.

LETTERS TO THE EDITOR

Dear Ed:

I am searching for sequels to Treasure Island, by Robert Louis Stevenson, other than those listed below. So far these are the only three I have found but wonder if more were written and published:

The Adventures of Ben Gunn, by R. F. Delderfield

Porto Bello Gold, by Arthur D. Howden Smith

Back to Treasure Island, by Harold Augustin Calahan.

David Kanarr,

1032 14th St.

Bellingham, Wash. 98225

Dear Mr. LeBlanc:

I just received the January 15th, 1974 edition of "The Roundup" directed to Dr. Robert L. Dartt (deceased). To identify myself, I am Bob's brother-in-law and Executor of his Estate.

I read with interest and appreciation Mr. Pachon's letter concerning Bob's passing. We do miss him deeply.

Mr. Pachon mentioned Bob's work in revising and updating his "Bibliography of Henty." I thought you might like to know the work was completed and he gave it to the publisher during his last trip to England in November 1973 with instructions to proceed with publication. The second edition should be available soon.

Those of your readers who are Henty collectors might be interested in knowing this.

John W. Webster

147 Woodport Road, Sparta, NJ 07871

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- Item 2. Get 'Em Mayfield, by Harold M. Sherman. Appleton, 1st Ed. VG cond. Contains following inscription written by the author on the front fly leaf:

"To Davidson—Co-author of 'Get 'em, Mayfield!'
Your play, as a member of Marion's State Champion
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in action and rub shoulders with well known Marion
characters as well as call to memory scenes you'll
doubtless never want to forget.

Here's hoping you GET 'EM in life as you got 'em
on the basketball floor!

Sincerely,
Harold M. Sherman"

- Item 3. Letters to Beany, by Henry A. Shute. Everett Press, Boston, 1st ed. VG. Small size book 6¼x4½".

Contains following inscription written by the author on the front fly leaf: (Plupy is a nickname of Henry Shute.)

"Dec. 5, 1905. To a popular business man whose word is as
good as anybody's bond, who finds pleasure in business and
makes it his business to give pleasure to others; who is as
true in friendship as in trade. His name is Mr. George Gere.
One of his best friends is H. B. Tyler who wishes him Merry
Xmas and Happy New Year. Yours very respectfully.

Plupy"

- Item 4. The Real Diary of a Real Boy, by Henry A. Shute. Everett Press. Not 1st Ed. Marked Tenth Ed. VG condition.

Contains following inscription written by the author on front fly leaf:

"To James L. Shute and family. With the [cannot make
word] regards of 'Plupy', Nov. 13, 1905. Henry A. Shute,
Exeter, N. H."

All bids will be received until May 25. Items will be sold to the highest bidder. Amount of bid will be published in the June issue of the Roundup.

FOR SALE, Post Paid

Stephens, Malaeska, John Day, Pub. \$8.50. Ex. has dust wrapper.

Banks, Live Boys in Oregon, L&S, 1900, VG, \$6.50

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Gibson, Camp Life and the Tricks of Trapping, Harper, 1882, VG, \$15.00

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Hammersley, General Register of the U. S. Navy and Marine Corps for One Hundred Years, 1782 to 1882. Ex. \$47.50

Beadles Monthly, Beadle and Co. Vol. 1 through 12, 1866. 8 have front covers. All 12 issues, \$42.00

Jenkins, The Greatest Street in the World, Broadway. Putnam, 1911, 1st Ed. VG, \$7.50

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